

# SENGGAKAN DANGDUT KOPLO MUSIC SHOW: MUSIC ANTHROPOLOGICAL STUDY

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**Submission date:** 29-May-2023 07:57AM (UTC+0700)

**Submission ID:** 2104059111

**File name:** 1..\_Aditya\_Heny\_Senggakan\_Dangdut\_Koplo.pdf (246.13K)

**Word count:** 3628

**Character count:** 19509



## SENGGAKAN DANGDUT KOPLO MUSIC SHOW: MUSIC ANTHROPOLOGICAL STUDY

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### ABSTRACT

This study was underlain by the mass communication that happened between the stage and its spectators. This communication could be seen in the form of *senggakan* in *dangdut koplo* music show. *Senggakan* concept in *dangdut koplo* music show was a new version of *senggakan* in karawitan. The study's purpose was to describe *senggakan* in its social and cultural context, using the music anthropological approach. The method of the study was descriptive qualitative. Data collection in this study was (1) direct observation is applied in *dangdut koplo* music show in Jombang, (2) Deciding object of the study which was *senggakan* in *dangdut koplo* music show, (3) interviewing *dangdut koplo* personnels on May 27, 2019. In Ngoro Jombang, (4) Transcribing interview result, (5) data identification, (6) Codification, and data tabulation to simplify the analysis. The result of the study explained that (1) performance aspect in *dangdut koplo* music show was captured when the singer shouted *senggakan* to fill the empty part of the song, such as (1) *hak e hak e*; (2) *oaoe*; (3) *hokya* (4) *cendol-dawet*. *Senggakan* had been well understood by the singers, musicians, even the spectators, (2) *senggakan* could stimulate the spectators' spirit to dance during the show. It presented indexicality aspect, (3) participation aspect showed by the interaction between the singer who shouted *senggakan* and the spectators' responses. The spectators responded *senggakan* actively during the *dangdut koplo* music show.

### KEYWORDS

*Senggakan dangdut koplo*;  
cultural context;  
performance;  
music anthropological.

### INTRODUCTION

*Dangdut* music is a music genre that can lead its listeners to dance. This is not without reason because the drums that are played in the orchestra or *Dangdut* music group will create a combination of "dang" and "dut" sounds. The sounds of "dang" and "dut" play and give a rhythm. *Dangdut* rhythm, which is created by the sound and rhythm of the drums, will make *Dangdut* music lovers enjoy it, and of course, the expression that is born later is to shake or at least beat the fingers according to the rhythm of the drum.

The creation of the *Dangdut* music genre cannot be separated from Indian and Malay music. In the 1950s, Malay music, such as the *Serampang Dua Belas* song, was known by the Indonesian people. The peculiarity of Malay music with a mellow rhythm meets pop music from the west, both of which are very

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popular in Indonesian society, giving birth to the Malay pop music genre. In addition to Malay music or Malay pop, Indian music also forms *Dangdut* music. The inclusion of Indian films in national television broadcasts has made this country accustomed to listening to Indian music in their daily lives. Malay music, Indian music, and pop music are adapted and composed so that the *Dangdut* music genre was born, a music genre born from a combination of the three previous genres (Raditya, 2013).

*Dangdut Koplo* music is a sub-genre of traditional *Dangdut* music popularized by Rhoma Irama. Musical *Dangdut Koplo* has a rhythm that is faster and smoother than conventional *Dangdut*. The word "Koplo" in *Dangdut Koplo* is a keyword to distinguish it from conventional *dangdut*. Because previously *Dangdut* music had a mellow rhythm, *Dangdut Koplo* developed to be more energetic. One thing that makes the nuanced difference between conventional *Dangdut* and *Dangdut Koplo* lies in the drum instrument. The drumming in *Dangdut Koplo* has twice the tempo compared to conventional *Dangdut* songs, although with the same beat.

*Dangdut Koplo* is more progressive, varied, and more accommodating to other music genres. According to Weintraub (2013), the *Dangdut Koplo* music genre has fast musical characteristics with a tacky stage appearance and blends *dangdut* music with other popular music genres, especially in relation to traditional music. Pop, rock, and local music were adapted by *Dangdut Koplo* music, thus changing *dangdut* and depicting an era of economic instability and social dynamics.

*Dangdut Koplo* music is a music genre that is quite popular in Indonesia. This is not without reason because this music has cultural links with the people of the archipelago. The sound components contained in *Dangdut Koplo* music are sounds that have been familiar to the people of the archipelago long before the emergence of *Koplo Dangdut* music. For example, the sounds of the drum beats that can be found in traditional music, such as the drum beats on the *jaranan*, or the coastal drum beats. Another component is the sound of the flute, which is also found in traditional Indonesian music.

There is a root of tradition that lives in the collective memory of the community so that *Dangdut Koplo* music has a strong enough linkage with the community. In addition, *Dangdut Koplo* is a music genre that is adaptive in absorbing various existing musical genres, both traditional music and modern music, then adapting it to the musical needs needed.

*Dangdut Koplo* is known as an egalitarian music genre. This can be proven by song lyrics that are simple, easy to understand, naughty, but have the ability to uncover problems related to the life of the common people. Subsequent developments show that this music is not only in demand by the lower class. Most people like *Dangdut Koplo* music because it is pleasant to hear and is energetic so that it can make listeners more excited.

A musical performance allows mass communication between the stage and the audience. An interesting thing that can be found in the *Koplo Dangdut* music performance is *senggakan*. The concept of *senggakan* in *Dangdut Koplo* actually has the same definition as the meaning in the musical. The basic word *senggakan* is *senggak* which can be defined as *njuwara gijik arame mbarengi oening gamelan*. Judging from the tips for presenting it in a musical, *senggakan* aims to build a lively atmosphere. So *senggakan* can be said to be a plural or personal sound by using *parikan cakepan* or words that sometimes have no meaning as a support in creating a vibrant atmosphere in presenting a musical (Murwaningrum, 2012).

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*Senggakan* is a form of interjection in a show. *senggakan* appears through the variations of the *Koplo Dangdut* drum, for example, (1) *hak e hak e*; (2) *oaoe*; (3) *hokya*; (4) *cendol-dawet*. In *senggakan* there is the participation of the masses (the audience) to interact with the stage represented by a singer or musician, for example, when a singer says "*cendol, cendol!*" the audience immediately responds to "*dawet, dawet.*"

*Senggakan* can be said to be only a complementary element in a show, but *senggakan* is very useful to support musicality and *Dangdut Koplo* performances. Apart from being a cultural expression, the presence of joy in *Dangdut Koplo* music can also be an idiosyncrasy of other music genres. Language practice, function, and use of freeze in the context of socio-cultural situations can be studied using an anthropological approach.

Anthropological studies emphasize aspects of cultural linkages with language in society, for example how language plays a role in studying family ties in cultural terms, how individuals communicate with other individuals in certain social and cultural activities, and how individuals communicate with individuals from different cultures, how do individuals communicate with other individuals appropriately according to their cultural situation, and how the language of the past society is in accordance with its cultural dynamics (Sibarani, 2004).

The study of language in the field of anthropology is closely related to the function of language in the complexities of human life. Because the most basic and essential aspect of human life is culture. So that the hierarchy of linguistic studies in the field of anthropology can generally be studied using a cultural framework. This language study is carried out by understanding language in cultural situations. Meanwhile, cultural studies in the field of anthropology can be done by understanding culture through language using a linguistic perspective. History, religion, marketing, and politics as other elements in human life can also be studied through language, so other elements in human life are interesting to study using an anthropological approach (Sibarani, 2015).

An anthropological approach can be used in order to understand what humans do through language and the resulting utterances; silence and gestures can be related to the situation in which they occur. An anthropological approach can be used in order to understand what humans do through language and the resulting utterances; silence and gesture can be associated with the situation in which it occurs (Duranti, 1997). Anthropological theory can be broken down into three aspects, including (1) performance, (2) indexicality (index), (3) participation.

Performance can be defined as the real use of language in the context of real communication which reflects a language system that is contained in the speaker's mind. Indexicality relates to signs that have an existential relationship to what is referred to. Participation can be interpreted as a form of speaker's involvement in producing an acceptable form of speech (Duranti, 1997).

According to Sibarani (2015), language performance should be seen as a process of activities, actions, and communicative demonstrations, which require creativity. Language as a lingual aspect that contains a source of cultural wealth should be understood as an integral part of the language demonstration or activity. The idea of indexicality refers to Charles Sanders Peirce's thoughts on the differentiation of signs into three, namely icons, indexes, and symbols. Index is a sign that has a natural and existential

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relationship between a marker and a marker. The notion of index (indexicality) can be applied to linguistic proxies such as spatial expressions, temporal expressions, demonstrative pronouns, and personal pronouns.

## METHODOLOGY

Qualitative research according to Arikunto (2014) is always descriptive, meaning that the results of data analysis are in the form of descriptive phenomena, not with numbers or coefficients regarding the relationship between parallels. The data collected is in the form of words or pictures and not numbers.

Ratna (2004) believes that the qualitative method is basically the same as the hermeneutic method. This means that both the hermeneutic, qualitative and content analysis methods as a whole take advantage of the interpretations by presenting them in the form of descriptions. Based on the description of qualitative research above, the appropriate research approach and suitable for use in this research is descriptive qualitative research. This is possible because the object under study is the practice of language in the form of *senggakan* in the *Dangdut Koplo* music performance.

The steps taken in collecting the research data are as follows: (1) the writer made observations by seeing directly the *Dangdut Koplo* music performance in Jombang Regency, as well as watching the *Dangdut Koplo* music performance video, (2) determining the object of research in the form of *senggakan* in *Dangdut Koplo* music performance, (3) interviewed *Dangdut Koplo* music actors on May 27, 2019, in Ngoro District, Jombang Regency, (4) The author transcribes the results of the interview, (5) identifies data, (6) codifies and tabulates data to make it easier in analyzing. Data in the form of *senggakan* is then analyzed using a modern anthropolinguistic approach, including performance (appearance), indexicality (index), and participation.

## RESULTS AND DISCUSSION

The modern anthropolinguistic approach has analytical ideas that can be broken down into three aspects, namely, 1) performance, 2) indexicality, 3) participation. Based on the explanation above, the following analysis will be presented using modern anthropolinguistic theory.

### Performance

Performance can be defined as the real use of language in the context of real communication which reflects a language system that is contained in the speaker's mind. Especially how community groups communicate with each other in certain contexts. In the *Dangdut Koplo* music performance, the performance aspect is manifested when the singer shouts *senggakan* to fill in the empty parts of the song. In a *dangdut* song repertoire, *senggakan* can be presented at the beginning, in the middle, or at the end of a song. *Senggakan* is usually sung when a song reaches the chorus or is in the middle of a song. Allowances such as (1) *hak e hak e*; (2) *oaoe*; (3) *hokya*; (4) *tak ding tak ding tak ding tak jos* (5) *lolololo wey* shouted by singers and musicians to the rhythm of the music. This is intended so that the atmosphere of the music performance becomes more fluid and more lively.

Fans or viewers of the *Koplo Dangdut* music can certainly understand well the essence of the *senggakan* that the singer often shouts. *Senggakan* oaoe is usually sung at the beginning or in the middle of

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a song repertoire. There are no definite rules as to when this oaoe meal is served. Generally this *senggakan* is sung in tune with a variation of the *tak-tak-dung-tak drum*. Apart from giving a festive impression, this *senggakan* was also able to strengthen the musicality aspect during the *Dangdut Koplo* performance.

The *hokya senggakan* is a type of *senggakan* that is quite popular among fans or connoisseurs of the *Koplo Dangdut* music. *Hokya senggakan* is usually sung by a singer or flute player in the middle of a song arrangement. The *hokya senggakan* is generally sung at the same time as the *tak-dut* drum. This pause can provide a shocking effect (suspense) to the audience or listeners during the show. *Dangdut Koplo* music fans are always enthusiastic about waiting for this *senggakan* to be presented, because this *senggakan* gives a beat in a song so that the songs presented are not monotonous. When this *hokya senggakan* is sung, the audience will usually respond by doing a variety of body movements. The lolololol wey *senggakan* in the *Dangdut Koplo* music performance has a function that is almost the same as the *hokya senggakan*, namely to give a shock or shock effect in a song.

*Dangdut Koplo* music fans are certainly no stranger to the joy of *hak e hak e* that singers often shout at a *Dangdut Koplo* music performance. This *e hak e hak e* right is one of the most popular types of the *Dangdut Koplo* music fans. The audience understands what to do to respond to this *senggakan*, for example, when a singer shouts right *e hak e*, suddenly the audience will raise their hands and shake their hands to the music. This can happen because there is an understanding or consensus between the singer and the audience in understanding the *senggakan* so that the communication process can run well. Then *senggakan* in the context of its use in communication can be said to be in accordance with the performance aspect.

### **Indexicality**

The concept of indexicality relates to signs that have an existential and natural relationship to what is referred to. The concept of indexicality can be applied to linguistic expressions such as spatial expressions, time adverbs (temporal expressions), demonstrative pronouns, and personal pronouns.

The indexicality aspect in the *Dangdut Koplo* music performance, the first, is shown by music players, especially the most dominant are drummers and singers. The existence of *senggakan* in *Dangdut Koplo* music is triggered by a variety of drum blows.

A variety of drum strokes can create spaces that can be filled with space. The words that become *senggakan* are pronounced simultaneously with the striking of the drum according to the beat, like *senggakan*, you know-you know, which is sung together with the *tak-tak-dung-tak* drum stroke.

The singer will respond to the feed from the drummer in the form of a variation of the drum beat *tak-dung-tak-dung-tak*, *tak-dung-tak-dung-tak* by responding to *tak-gintang-gintang*, *tak-gintang-gintang* according to the length of the music rhythm, which is agreed between the drummer and the singer, although sometimes such communication takes place spontaneously without prior agreement. There is also a variation of *senggakan* known as *senggakan pak bambang tuku gedang*. Here is an excerpt,

*pak bambang, pak bambang tuku gedhang*  
*pak bambang, tuku tuku tuku tuku tuku gedhang*  
*tuku gedhang, tuku gedhang, sidane tuku brambang*

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*Senggakan pak bambang tuku gedang* often appears in *Koplo Dangdut* performances which are triggered by variations in the drumming. *Senggakan pak bambang tuku gedang* is generally not sung by singers like other *senggakan*s. This *senggakan* is usually shouted simultaneously by the drummer, tambourine drummer, and flute player. This *Senggakan pak bambang tuku gedang* can make the musicians and the audience more excited during the performance.

*Senggakan* is not the main element in the *Dangdut Koplo* music performance, however the presence of *senggakan* can also support and enrich the musical aspects. Based on this explanation, it can be said that the communication that exists between the singer and the drummer shows an indexical relationship.

Second, in the context of mass communication that exists between the stage, which is represented by musicians and singers, and the audience, the presence of *senggakan* can stimulate the audience so that they are more excited to dance. In addition, the presence of joy in a *Dangdut Koplo* music performance can spur the creativity of the audience to improvise to create varied and attractive *joged* movements. The intensive interaction between the stage and the audience will produce a lively performance atmosphere. This also shows the aspect of indexicality, given the communication that exists between the stage represented by singers and musicians, and the audience presenting a causal relationship.

### Participation

The concept of participation can be interpreted as a form of speaker's involvement in producing an acceptable form of speech. In a *Dangdut Koplo* music performance, *senggakan heee aaa* is often presented by a singer at the beginning or middle of a song. This *senggakan* is usually sung by a singer and then the audience responds so that interaction occurs. The following is the writer of the transcription in the form of a dialogue.

Singer : heee...  
Audience : aaa...  
Singer : heee...  
Audience : aaa...  
Singer : he... e... e...  
Audience : a... a... a...  
Singer : he... e... e...  
Audience : a... a... a...

Take care *heee aaa* give space for the audience to participate in the performance. *Senggakan heee aaa* shouted out loud by the singer with the audience made the atmosphere of the performance more interactive, so that the audience not only became music lovers but also played an integral part of the excitement of a *Koplo Dangdut* music performance.

*Senggakan* which is quite popular in the music of *Koplo Dangdut* is the *cendol-dawet senggakan*. The interaction that is quite often carried out between musicians, singers, and the audience is by shouting *cendol-dawet* in a loud voice. In order to make it easier to understand, the author of the transcription is described in the following dialogue:

Singer : cendol-cendol

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Audience : *dawet-dawet*  
Singer : *cendol dawet seger, pira?*  
Audience : *lima ratusan*  
Singer : *terus?*  
Audience : *nggak pakek ketan*  
Singer : *ji ro lu pat lima enem pitu wolu*  
Singer/Audience : *tak gintang-gintang, tak gintang-gintang, lho lho lho...*

The connection between the audience and the singer is a form of interaction where the audience is involved and actively participates in a *Dangdut Koplo* music performance. This kind of language practice can be seen in accordance with the concept of participation in modern anthropolinguistics, namely participation which is intended as a form of active participation of speakers in producing an acceptable form of speech.

## CONCLUSION

The performance aspect of the *Dangdut Koplo* music performance can be found when the singer shouts to fill in the empty parts of the song, such as (1) *hak e hak e*; (2) *oaoe*; (3) *hokya*; (4) *cendol-dawet*. The singers, musicians and the audience have understood this *senggakan*. Then *senggakan* in the context of its use in communication can be said to be in accordance with the performance aspect.

The first aspect of indexicality, in the *Dangdut Koplo* music performance, is shown by drummers and singers. From the varied drum beats, it creates spaces that can be filled with yaws, like you know-you know which is pronounced simultaneously with the *tak-tak-dung-tak-dut* drum stroke. The communication that exists between the singer and the drummer shows an indexical relationship. Second, in the context of mass communication between the stage and the audience, *senggakan* can stimulate the audience so that they are more excited to dance. This presents an aspect of indexicality.

The participation aspect is shown by the interaction that occurs between music players, singers, and the audience by shouting *cendol-dawet senggakan* mutually. The relationship between the audience and the singer is a form of interaction in which the audience actively participates in the *Dangdut Koplo* music show.

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